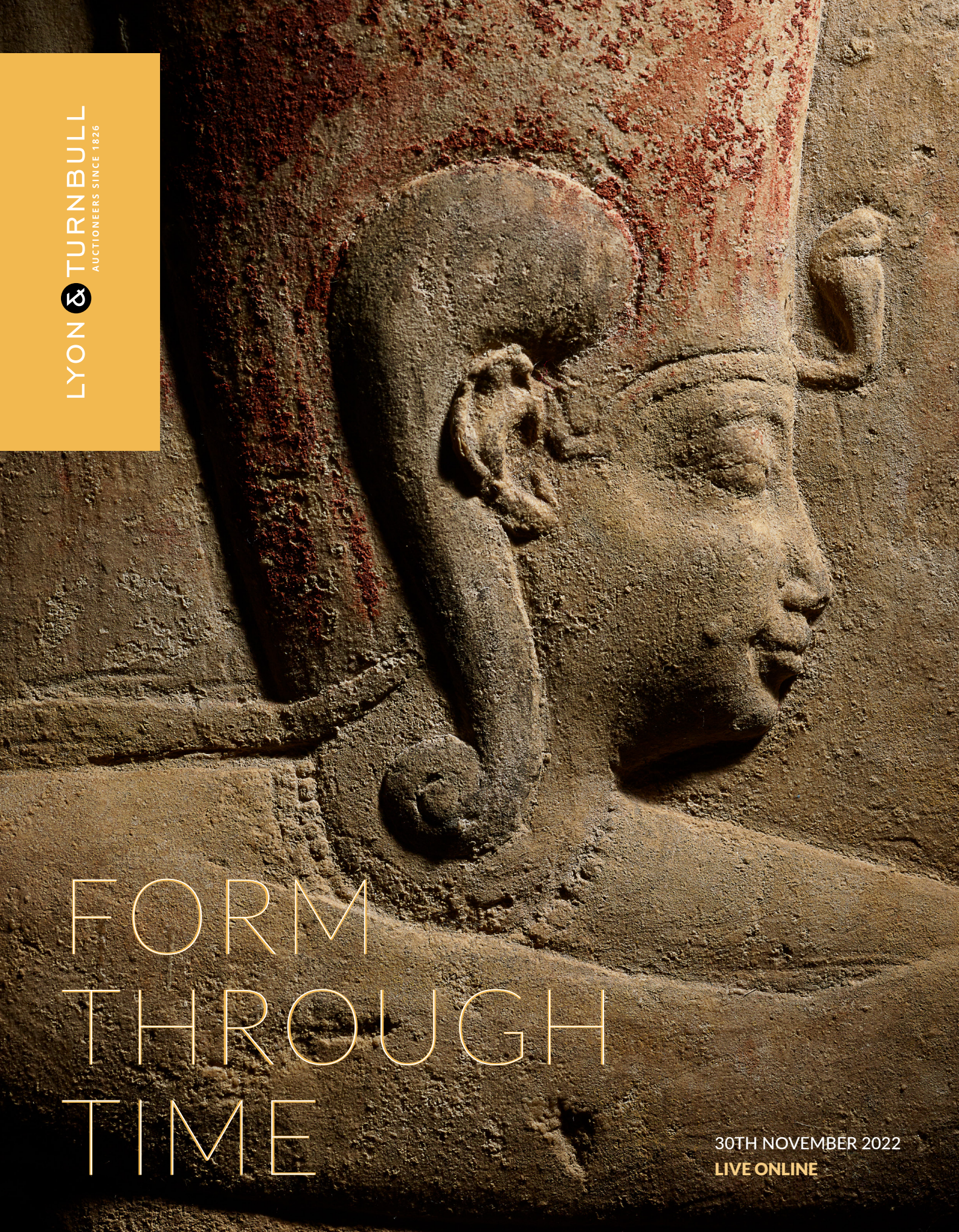
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30TH NOVEMBER 2022
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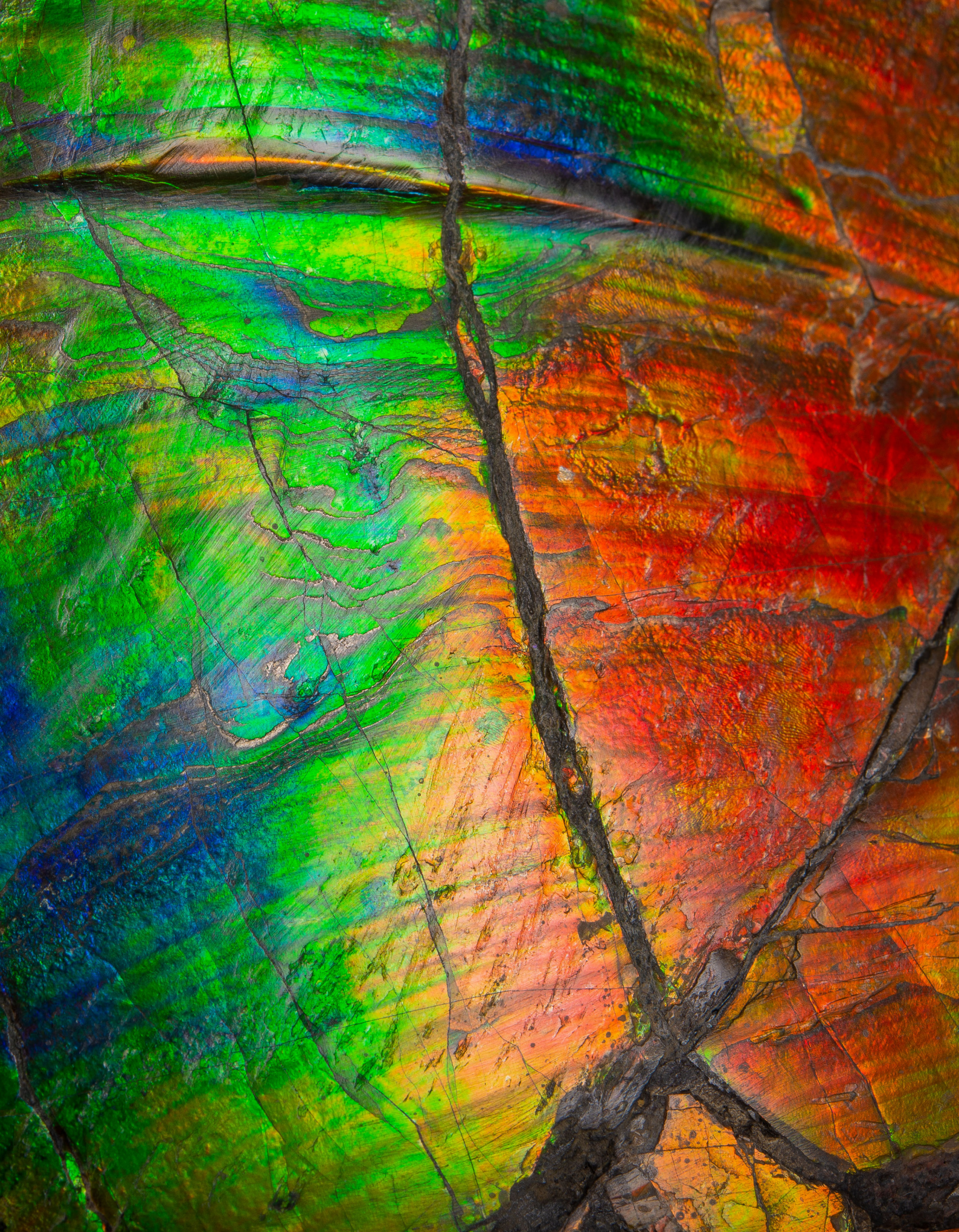

FORM THROUGH TIME

WEDNESDAY 30 NOVEMBER 2022 AT 2PM

Sale Number **LT717**

Lyon & Turnbull
33 Broughton Place
EDINBURGH EH1 3RR

BIDDING AT THIS SALE

Online, telephone and commission bidding only - please see the guide to bidding on page 70

Front Cover
Lot 50 [detail]

Inside Front Cover
Lot44 [detail]

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† VAT at the standard rate payable on the hammer price

‡ Reduced rate of 5% import VAT payable on the hammer price

Ω Standard rate of import VAT on the hammer price

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ALEX TWEEDY
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DERRIAN FRASER
Sale Administrator
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FORM THROUGH TIME

Form Through Time is a journey through world history and culture, bringing together Fine Ancient Art, Tribal Art & Natural History into a curated whole.

These works offer a glimpse onto the distant peoples who created them, and reveal how the art of the remote past stimulated many of the great twentieth century artists, with a tangible connection to our modern day.

1

TRIO OF FLINT AXES

EGYPT, PALEOLITHIC, C. 500,000 - 200,000 B.C.

knapped flint, each stone of ovate form, displaying rich caramel hues and raised on a bespoke mount (3)

tallest 13cm

Formerly in the collection of Mr. R. Kuhnel, Germany, aquired prior to 1920.

£600-900

VIEW LOT ONLINE

2

LARGE MEGALODON TOOTH

WEST JAVA, INDONESIA, MIDDLE MIOCENE, 10 - 15 MILLION YEARS B.P.

the large tooth from *Otodus megalodon* with intact serrations

14.1cm long

£1,000-2,000

VIEW LOT ONLINE

VIEW LOT ONLINE

3

MESOPOTAMIAN "EYE" IDOL

MESOPOTAMIA, LATE URUK PERIOD, C. 3500 - 3000 B.C.

terracotta, with a hollow trapezoidal body, flaring out into two arms formed into circular "eyes"

12cm tall

Private collection, Oxfordshire, United Kingdom, acquired 2002, previously with an earlier U.K. collection.

Note: For a similar example please see: Harvard Art Museums, Cambridge MA, accession number 2003.245

£1,000-2,000

4

BRONZE AGE MARBLE IDOL

IBERIA, C. 2000 - 1800 B.C.

VIEW LOT ONLINE

carved marble, the rectangular body with rendered with shallow chevron incisions, the eliptical head with single perforation at the centre, raised on a bespoke mount

17.5cm tall

From a private Belgian collection, previously part of a private collection formed in Germany in the 1990s.

£4,000-6,000

VIEW LOT ONLINE

5

ANCIENT EGYPTIAN STONE JAR

EGYPT, PREDYNASTIC PERIOD, C. 3150 - 2700 B.C.

carved stone, standing on a flat base, of ovoid form with two small lug handles, the lip flaring

8.5cm tall

Private collection, United Kingdom, acquired early 2000s

£2,000-3,000

6

PAIR OF ZULU MILK PAILS, ITHUNGA

SOUTH AFRICA

carved wood, the first with dark patination and the lower two thirds entirely covered in amasumpa; the second with dual lug handles and a small shallow panel of amasumpa, caramel patination (2)

tallest 36.6cm

The I.W. Collection, United Kingdom, formed over the past thirty years.

Note: In traditional Zulu society, cows and the milk they produced were representative of wealth. Indeed, to this day the expression "*umnumzane ubonakala ngesibaya sakhe*" (the man's social status is seen by the size of his kraal) remains a popular Zulu expression.

Many items produced for "everyday use" in traditional Zulu society were imbued with rich meaning and artistry. Those associated with cattle and their produce were no exception. Containers for milk (*amathunga*) were prestige objects and the examples contained within the present lot are of a particularly fine quality.

£500-800

VIEW LOT ONLINE

VIEW LOT ONLINE

7

ETRUSCO-CORINTHIAN ARYBALLOS

NORTHERN ITALY, C. 600 B.C.

painted terracotta, standing on a concave base, the globular body decorated with a lion and stag facing each other, rosettes and ribbons fill the decorative scheme, slender neck and trumpet mouth with strap handle

11.5cm tall

Private collection, Australia, acquired from Gerhard Hirsch Nachfolger, Germany
Private collection, Germany
Subastas de Arte Durán, Madrid, Auction 265, 18 February 1992, lot 328

£1,500-2,000

8

CORINTHIAN BLACK FIGURE JUGLET ATTRIBUTED TO THE BRUSSELS PAINTER

GREECE, C. 620 - 590 B.C.

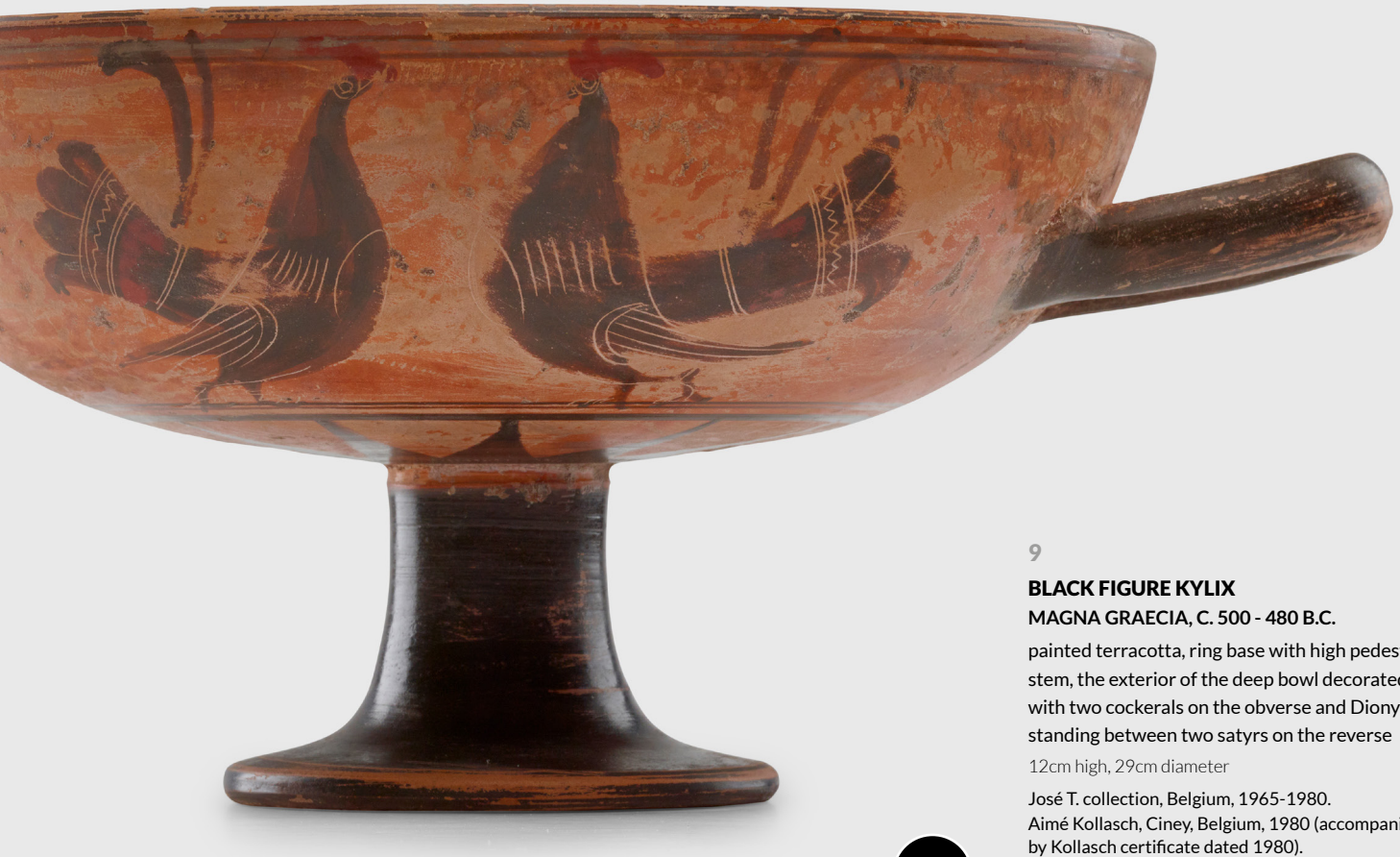
terracotta, standing on a rounded base, the teardrop shaped body decorated with a black figured figure of a swan, trumpet mouth and miniature strap handle

8.3cm tall

Gubelin Collection, Luzern, Switzerland, acquired prior to 1970

£1,500-2,500

VIEW LOT ONLINE



9

BLACK FIGURE KYLIX

MAGNA GRAECIA, C. 500 - 480 B.C.

painted terracotta, ring base with high pedestal stem, the exterior of the deep bowl decorated with two cockerals on the obverse and Dionysos standing between two satyrs on the reverse

12cm high, 29cm diameter

José T. collection, Belgium, 1965-1980.
Aimé Kollasch, Ciney, Belgium, 1980 (accompanied by Kollasch certificate dated 1980).
Private Belgium collection, 1990's to 2021.

£3,000-5,000

VIEW LOT ONLINE

10

ANCIENT GREEK HYDRIA
MAGNA GRAECIA, MID 4TH CENTURY B.C.

terracotta, standing on a disc foot, with vertical ribbing on the body, an applied laurel wreath encircling the neck, dotted ovolo on the rim, dual upturned handles and a single vertical handle reaching from the neck to the shoulder

37.5cm tall

Private collection, Sussex, UK, acquired prior to 1956.

£3,000-5,000

VIEW LOT ONLINE

11

SABEAN STELE
SOUTHERN ARABIA,
C. 300 B.C.

carved limestone, the rectangular stele decorated with a bearded male head in relief, with long slender nose, recessed almond-shaped eyes underneath deep brows and small ears, with remains of an inscription in Sabaean below, raised on a bespoke mount

33cm tall

Private collection, London, United Kingdom, acquired 1990s

£3,000-5,000

VIEW LOT ONLINE

The present piece is a particularly fine and unique example of the distinctive terra sigillata African red slip ware vessels produced in the form of gods and mythical beings related to Bacchic rituals. A notable parallel is the vessel at the Michael C. Carlos Museum, Atlanta (inventory number 1996.010.002). Likely a wine vessel, the piece depicts a finely modelled youthful satyr, further underlining the use of the jug for the consumption of alcohol.

VIEW LOT ONLINE

12

THE PRUEN OINOPHOROS

NORTH AFRICA, C. LATE 3RD - EARLY 4TH CENTURY A.D.

terracotta, the wine jug in the form of a satyr, depicted with almond eyes, hooked nose and full lips, the ears shown projecting from the top of the head

20.5cm tall

Excavated by Ashmead Pruen in Egypt, circa 1836, thence by descent
Exhibited: Knightcott House, Banwell, Somerset, 1918-1943
Almost certainly produced at one of the major North African pottery factories located in Africa Proconsularis (modern Tunisia and north-eastern Algeria) during the 3rd - 4th century A.D. – the piece was exported in antiquity to northern Egypt, where it was excavated by Commander Ashmead Pruen of the East India Company in 1836.

NOTE ACCOMPANIED BY TL

£15,000-25,000

VIEW LOT ONLINE

13

INSCRIBED STONE FRAGMENT
NORTH AFRICA, POSSIBLY EGYPT, 3RD - 2ND MILLENNIUM B.C.

carved with multiple horizontal columns of pictographic characters

23.5cm wide

Private collection, United Kingdom

£400-600

14

DINOSAUR FOOTPRINT
BURNISTON BAY, YORKSHIRE, JURASSIC PERIOD, C. 160 MILLION YEARS B.P.

a well preserved therapod print, left by a dinosaur in the mudflats at the edge of a Jurassic forest

54cm x 62cm

£1,000-1,500

VIEW LOT ONLINE

15

PETRIFIED WOOD SLICE

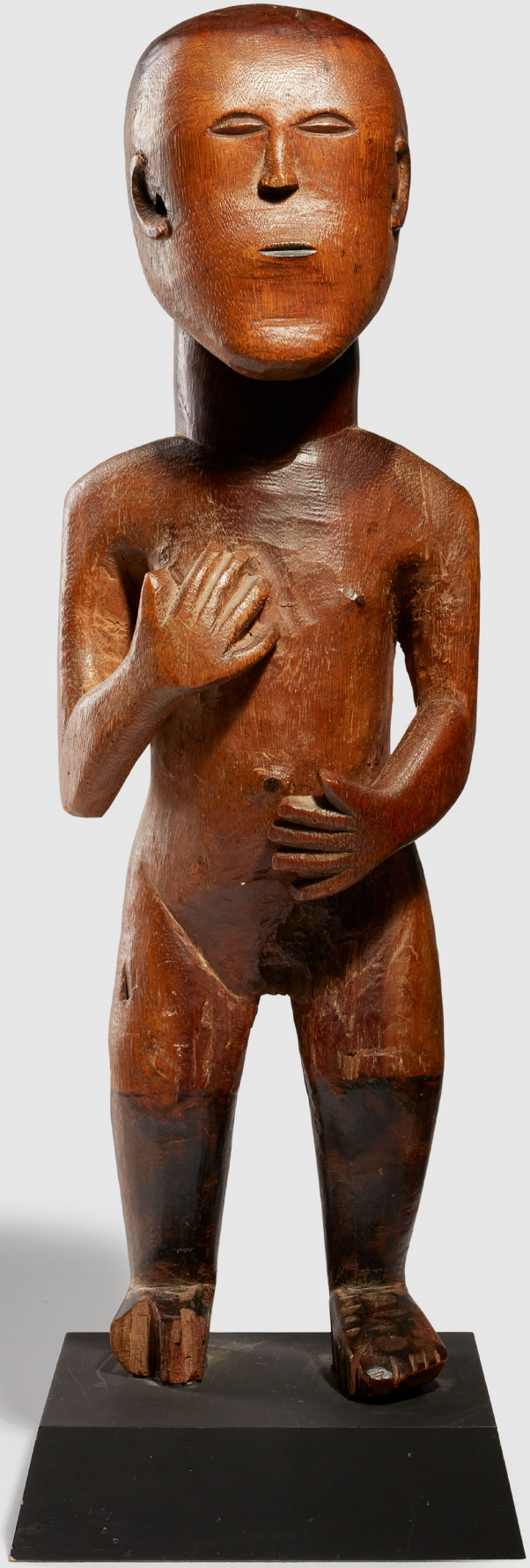
MADAGASCAR, TRIASSIC, 220 MILLION YEARS B.P.

cut and polished, a fine specimen with excellent ring definition

43cm wide

£600-900

VIEW LOT ONLINE



VIEW LOT ONLINE

16

MAKONDE FIGURE
MOZAMBIQUE

carved wood, shown standing, with the right hand held to the chest, the left at the midriff, raised on a bespoke mount

44.6cm tall

Kevin Conru, Brussels
Bernice and Terence Pethica Collection
Published: Klopper, Nettleton and Pethica, *The Art of Southern Africa, The Terence Pethica Collection*, 2007, p. 120-121, n° 49

£3,000-5,000

VIEW LOT ONLINE

17

ANCIENT EGYPTIAN FIGURE OF OSIRIS

EGYPT, LATE PERIOD, 664 - 332 B.C.

bronze, gold and lapis lazuli, standing deity in typical mummiform pose, holding a crook and flail in his crossed hands, wearing the *atef* crown with frontal uraeus and incised plaited false beard, the face with inlaid quartz eyes and lapis brows, raised on a bespoke mount

20.2cm tall

Private family collection, Switzerland, since at least 1940, the piece is accompanied by a supporting letter confirming the provenance.

Note: Osiris is most often represented as a shrouded mummy, emphasizing his connection with the dead. He holds a flail and a short shepherd's crook, insignia associated with Egyptian kingship, and wears a long, braided beard, emblematic of divinity. On the front of his tall crown is a uraeus, a cobra ready to spit fire at his enemies. The horns may link him with the sun god, who often appears as a ram-headed man at the end of the day and during the night.

By the first millennium B.C., statues and statuettes of Osiris were offered in profusion, reflecting both the importance of the god and a shift in how the ancient Egyptians performed certain rituals. Some of the places where statues of Osiris have been found can be identified as temples and shrines belonging to him, but they have also been found as offerings in contexts where explanations are not evident.

£10,000-15,000

18

RARE FISHERMANS GOD FIGURE

RAROTONGA ISLAND, COOK ISLANDS

carved wood, shown crouched, with elongated torso and phallus, the arms clutching the midriff, with faint tattooing around the eyes, mouth, navel, arms phallus and knees.

32.4cm tall

Old Hawaiian Family Collection, Waimanalo, Hawaii
Private collection, Santa Fe, United States
Bonhams, San Francisco, February 9th 2015, lot 135, sold for $17,500
Private collection, United Kingdom

Note: For similar please see: The British Museum, London, accession number Oc,LMS.36

Cf. Hooper (2006: figs. 189 and 190)

Hooper (ibid.) comments, 'A massive emasculated image [fig. 189], this is almost certainly the one illustrated by Williams (1837: 116-17) and described by him as "An idol...placed upon the fore part of every fishing canoe; and when the natives were going on a fishing excursion, prior to setting off, they invariably presented offerings to the god, and invoked him to grant them success."'...'Another image [fig. 190] in similar style...has black painted designs on its body that almost certainly represent tattoos, and which also correspond to the form of the designs on the large sheet of barkcloth (no. 194).'

£10,000-15,000

VIEW LOT ONLINE

19

LARGE NOK FIGURE

NIGERIA, 500 B.C. - 200 A.D.

terracotta, the male figure shown bearded, with elaborate coiffure, the right arm (now lost) is raised, with the left arm placed on the bent knee

61cm tall

Cannes Encheres February 2012, lot 474
Private United Kingdom collection, acquired at the above

Note: Accompanied by a thermoluminescence test report conducted by Oxford Authentication

The Nok culture was one of the earliest developed civilizations to arise in West Africa. It existed in modern-day Nigeria from around 500 B.C. to 200 A.D. It appears to have been agrarian in nature and is today best known for the high quality terracotta sculpture it produced, of which the present piece is a fine example.

Nok sculptures have been found across a vast area covering over 30,000 square miles, suggesting this civilisation, or at least the material culture it produced, was exceedingly large.

£3,000-5,000

VIEW LOT ONLINE

20

NOK SEATED FIGURE

NORTHERN NIGERIA, C. 500 B.C. - 200 A.D.

terracotta, the figure shown with his chin resting on the knee, the arms tucked into the chest, the face with elongated features, raised on a bespoke mount

19.6cm tall

Private collection, United Kingdom

£2,000-3,000

VIEW LOT ONLINE

VIEW LOT ONLINE

21

TEPE HISSAR IDOL

CENTRAL ASIA, C. 2300 - 1900 B.C.

carved marble, the female figure of geometric form, standing on a flat base, the arms and legs denoted by triangular projections, the neck and head formed as a cylinder

14.5cm high

Private collection, United Kingdom, accompanied by an Interpol certificate

£800-1,200

22

CHUKCHI FIGURE

EASTERN SIBERIA, C. 1500 - 1800 A.D.

carved marine ivory, the hunched figure shown seated, with the knees held up towards the chest

8.5cm tall

Private collection, Belgium

£4,000-6,000

VIEW LOT ONLINE

BACTRIAN IDOLS

With a powerful simplicity of form, these enigmatic stone idols were produced by artisans of the Bactrian (or Oxus) culture, an ancient civilization that flourished between the 3rd and 2nd millenniums B.C., occupying a large area between India and Afghanistan.

Their original use is a matter of modern debate, though many scholars believe the earliest such "idols" were in fact counterweights used for pounding the agricultural produce that was the backbone of the Oxus economy. The presence of grooves in some column idols (see lot 23) may have originally hosted a cord that suspended the weight for this purpose. Their use may have subsequently developed to the purely ritual, as later examples are found to be smaller and shorter, much shallow in depth and with a more pronounced curving form (see lot 27), less appropriate for practical use.

Regardless of their original purpose, these stone idols have an element quality that speaks to a modern aesthetic. The present collection was formed in the 1960's and features a range of particularly fine examples, each selected for the beauty of the stone.

VIEW LOT ONLINE

23

BACTRIAN COLUMN IDOL

BACTRIA–MARGIANA, C. LATE 3RD/EARLY 2ND MILLENNIUM B.C.

carved and polished black breccia, of tapered cylindrical form, with a prominent wide running from the top along the full body

30.5cm tall

The K.M. Collection, London, formed early 1960s - present

£1,000-1,500

24

BACTRIAN COLUMN IDOL

BACTRIA–MARGIANA, C. LATE 3RD/EARLY 2ND MILLENNIUM B.C.

carved and polished alabaster, of tapered cylindrical form, with a shallow groove at top

31cm tall

Acquired Gallery Rosen, Tel Aviv, 18th June 1969 (copy of the original invoice available). Subsequently in the K.M. Collection, London.

£1,000-1,500

VIEW LOT ONLINE

VIEW LOT ONLINE

25

BACTRIAN COLUMN IDOL

BACTRIA–MARGIANA, C. LATE 3RD/EARLY 2ND MILLENNIUM B.C.

mottled grey stone, of tapered cylindrical form, with a shallow groove at top

30.4cm tall

Acquired Gallery Rosen, Tel Aviv, 18th June 1969 (copy of the original invoice available). Subsequently in the K.M. Collection, London.

£1,000-1,500

VIEW LOT ONLINE

26

BACTRIAN STONE WEIGHT IDOL
BACTRIA–MARGIANA, C. LATE 3RD/EARLY 2ND MILLENNIUM B.C.

carved and polished stone, standing on a flat base, of ovoid form, with dual perforations for suspension at the top, three grey veined bands running parallel across the centre of the body

25.6cm tall

Acquired Gallery Rosen, Tel Aviv, 18th June 1969 (copy of the original invoice available). Subsequently in the K.M. Collection, London.

£1,500-2,000

VIEW LOT ONLINE

27

BACTRIAN STONE COLUMN IDOL
BACTRIA–MARGIANA, C. LATE 3RD/ EARLY 2ND MILLENNIUM B.C.

carved green marble, standing on a flat base with central groove, elegant cylindrical form, waisted body with a shallow groove at the top, the mottled green surface evoking swirling clouds

25cm tall

Acquired Gallery Rosen, Tel Aviv, 1960. Subsequently in the K.M. Collection, London.

£1,500-2,000

28

BACTRIAN STONE COLUMN IDOL
BACTRIA–MARGIANA, C. LATE 3RD/EARLY 2ND MILLENNIUM B.C.

carved green marble, standing on a rounded base, cylindrical form, gently tapering at the neck, with a shallow groove at the top

23.1cm tall

Acquired Gallery Rosen, Tel Aviv, 1960. Subsequently in the K.M. Collection, London.

£1,200-1,600

VIEW LOT ONLINE

29

BACTRIAN STONE WEIGHT IDOL
BACTRIA–MARGIANA, C. LATE 3RD/EARLY 2ND MILLENNIUM B.C.

carved and polished stone, standing on a flat base, of ovoid form, with dual perforations for suspension at the top, the colour a vibrant green and grey with alternating horizontal veins

27.4cm tall

Acquired Gallery Rosen, Tel Aviv, 18th June 1969 (copy of the original invoice available). Subsequently in the K.M. Collection, London.

£2,000-3,000

VIEW LOT ONLINE

30

BACTRIAN STONE WEIGHT IDOL
BACTRIA–MARGIANA, C. LATE 3RD/EARLY 2ND MILLENNIUM B.C.

carved and polished stone, standing on a flat base, of ovoid form, with dual perforations for suspension at the top, the colour a vibrant green and grey with alternating horizontal veins

27.4cm tall

Acquired Gallery Rosen, Tel Aviv, 18th June 1969 (copy of the original invoice available). Subsequently in the K.M. Collection, London.

£2,000-3,000

VIEW LOT ONLINE

31

BACTRIAN ALABASTER CHALICE

BACTRIA–MARGIANA, C. LATE 3RD/EARLY 2ND MILLENNIUM B.C.

carved alabaster, standing on a tall stem on a conical foot, the cylindrical bowl tapering subtly and with an out turned rim, the stone with white veining throughout

28.6cm tall

Acquired Gallery Rosen, Tel Aviv, 18th June 1969 (copy of the original invoice available). Subsequently in the K.M. Collection, London.

£3,000-5,000

VIEW LOT ONLINE

32

BACTRIAN STONE COLUMN IDOL

BACTRIA–MARGIANA, C. LATE 3RD/EARLY 2ND MILLENNIUM B.C.

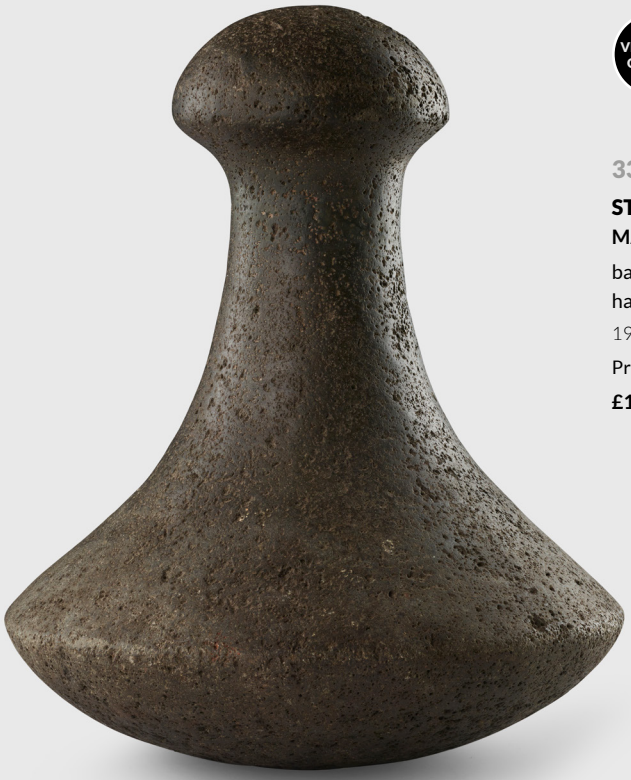
carved and polished black marble, of imposing form, standing on a flat base with central groove, the broad columnar body tapering at the neck and with a flat top carved with a central recessed groove, the stone with bright white veining throughout

23.4cm tall

Acquired Gallery Rosen, Tel Aviv, 1960. Subsequently in the K.M. Collection, London.

£3,000-5,000

VIEW LOT ONLINE



VIEW LOT ONLINE

33

STONE POUNDER

MARQUESAS ISLANDS, FRENCH POLYNESIA

basalt, of gradually tapering form with rounded base, patination to the handle from use, remnants of an old label on the reverse

19.5cm tall

Private collection, Scotland, United Kingdom, formed 1970s - present

£1,000-2,000

34

MAORI HAND CLUB, WAHAIKA

NEW ZEALAND, 19TH CENTURY

carved wood, the grip terminating in a tiki face, the flat, elegantly curved blade with a central reclining openwork tiki figure

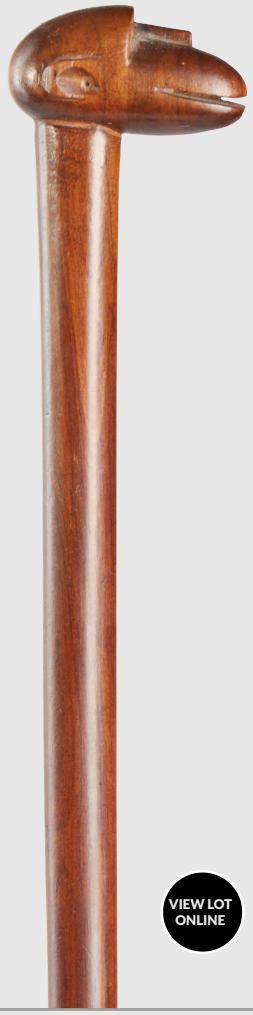
30.5cm long

Bonhams, New York, 14th November 2013, lot 75, sold for $10,000
Wayne Heathcote, London
Private collection, Chicago

£4,000-6,000

VIEW LOT ONLINE

VIEW LOT ONLINE



VIEW LOT ONLINE

VIEW LOT ONLINE

35

OVIMBINDU STAFF

ANGOLA

carved wood, the long shaft terminating in a crouched figure finial

108cm tall

Bernice and Terence Pethica Collection, United Kingdom
Peter Adler, London, United Kingdom

Published: Klopper, Nettleton and Pethica, *The Art of Southern Africa, The Terence Pethica Collection*, 2007, n° 66

Note: "Seated figures like this one are said to represent royal ancestors. Their use on staff finials underlines the importance Ovimbindu and neighbouring communities like the Chokwe placed on the role works of art could play in signalling and thereby unholding the powers vested in chiefs." Klopper, Nettleton and Pethica, 2007.

Published: Klopper, Nettleton and Pethica, *The Art of Southern Africa, The Terence Pethica Collection*, 2007

£400-600

36

ZULU BABOON STAFF

SOUTH AFRICA

carved wood with a small workwork section, the finial in the form of a baboon head

80cm long

Terence and Bernice Pethica Collection
Sotheby's, London, 26th June 1995, lot 820
Private collection, Edinburgh, United Kingdom

£300-500

37

LUENA STAFF

SOUTH AFRICA

carved wood, long staff topped with a seated figure finial, caramel patina

87cm long

Private collection, South Africa
Bernice and Terence Pethica Collection, acquired from the above

Published: Klopper, Nettleton and Pethica, *The Art of Southern Africa, The Terence Pethica Collection*, 2007, n° 27

Note: "Chokwe, Lunda, Lwene, Ovimbundu and Mbunda chiefs share a common ancestry. Regarded as representatives of God on earth, they were accountable for mediating between the living and the dead. As such, they were responsible for the health, success and fertility of their subjects. Staffs surmounted by male figures seated on stools or thrones underline the social and political status embodied in the office of the chief, who had the responsibility - and power - to secure the wellbeing of his community." Klopper, Nettleton and Pethica, 2007.

£400-600

VIEW LOT ONLINE

VIEW LOT ONLINE

38

ZULU PRESTIGE STAFF
SOUTH AFRICA

carved wood, the long handle topped with a solid roundel below three arms leading to a sun cross, rich caramel patination

126cm long

Bernice and Terence Pethica Collection, United Kingdom

Published: Klopper, Nettleton and Pethica, *The Art of Southern Africa*, *The Terence Pethica Collection*, 2007

£400-600

39

TSONGA DANCE STAFF
SOUTH AFRICA

carved wood, the long shaft leading to an off-set finial with raised ridges and incised zig-zag border

81cm long

Bernice and Terence Pethica Collection, United Kingdom

Published: Klopper, Nettleton and Pethica, *The Art of Southern Africa*, *The Terence Pethica Collection*, 2007, p. 178-179, n° 88

Note: "The slightly off-centre placement of the head of this dance staff imparts a quirky individuality that contributes to the overall vitality of its form. Because staffs like these had to withstand vigorous beatings against small dance shields on festive occasions like weddings and celebrations in honour of ancestors, they were commonly made from hard woods. This also helps to explain why the carving of decorative details like the fluting and zig-zag motifs on this example are fairly robust." Klopper, Nettleton and Pethica, 2007.

£600-900

40

PHOENICIAN OR EGYPTIAN TORPEDO VASE

NEAR EAST, 1000 - 500 B.C.

obsidian and gold, the long body curving to a rounded base, with dual lugs below the shoulders overlaid with gold foil, the shoulders horizontal to the body and topped with the dic rim, also overlaid with thin gold sheet, presented on a bespoke mount

13cm tall

Reputedly from Byblos, found during the French mandate period.
Previously by repute in the Pharaon collection, Beirut, acquired circa 1930.
With Ur Nina Antiques Gallery, Beirut, originally acquired on 14th April 1969 (accompanied by a copy of the original 1969 invoice).
Private collection, Lebanon.
French art market.
With Charles Ede Ltd, London, June 2014 - March 2015 (accompanied by French cultural passport 154576).
With Ariadne Gallery, 2015, purchased from Charles Ede Ltd. at TEFAT Maastricht, March 2015.
Royal Private collection, acquired from the above in 2015.
Exhibited: TEFAF Maastricht, 12th - 22nd March 2015 with Charles Ede Ltd
TEFAF Maastricht, 10th - 20th March 2016.
Published: Catalogue 190, Charles Ede Ltd, 2015, No. 3.

Note: For a similar example please see; Christie's, Antiquities, New York, 10th June 2010, lot 38, sold for $92,500 inc. premium.

£10,000-15,000

VIEW LOT ONLINE

41

BRONZE AGE RAPIER

SOUTHEAST ENGLAND, C. 1500 B.C.

cast and hammered bronze, the long, elegant blade with central ridge, of triangular form tapering to a point, with the blade intentionally bent at the base in antiquity

54.5cm long

Reputedly found in the River Blackwater, Brudwell, Essex
Christie's, South Kensington, 13 May 2003, lot 259.

Note: The ancient peoples of Britain were polytheistic, their deities, much like those of the Mediterranean, required constant appeasement through sacrifice and gift giving. This gifts provided to the gods needed to be items of the highest value possible to society, so metalwork; with its rarity, beauty and complex production was often selected.

A number of studies have demonstrated that the deposition of artefacts in sites linked to water; rivers, lakes and springs - was a particularly widespread custom amongst the native peoples of western and central Europe in the Bronze and Iron Ages. In fact, we continue this practice today when we throw coins into wells to make a wish. In short, water was seen as a threshold or gateway to the divine world where the gifts could be received and prayers answered. However, before the object could be given, first it had to be broken or "killed". Swords would be bent, razors or shears blunted and shields pierced. To explain this practice, one theory contents that the gift could not be given until the "power" of the object was broken and its spirit removed, the intentional bending of the blade of this object is evidence of such a practice.

As such, the present piece is not only a fine piece of ancient craftsmanship, it represents a moment in time, where a gift was presented to an unknown figure, with a wish to an unknown god.

£8,000-12,000

VIEW LOT ONLINE

42 Y

INUIT THULE FIGURE

ALASKA, EARLY 1ST MILLENNIUM A.D.

carved marine ivory, with a long slender body and naturalistic head, simplified features, heavily weathered, raised on a bespoke mount

12cm tall

Private collection, Belgium

£3,000-5,000

VIEW LOT ONLINE

43 Y

ANCIENT EGYPTIAN BONE FIGURE
EGYPT, ROMAN PERIOD, C. 1ST CENTURY A.D.

carved bone, the standing figure wears a long wig and belted dress, perforated in the centre for attachment, raised on bespoke mount

11.5cm tall

Ex. collection Jeanne et Pierre Vérité, Paris (1930-1980)
Private collection, Belgium

£2,000-3,000

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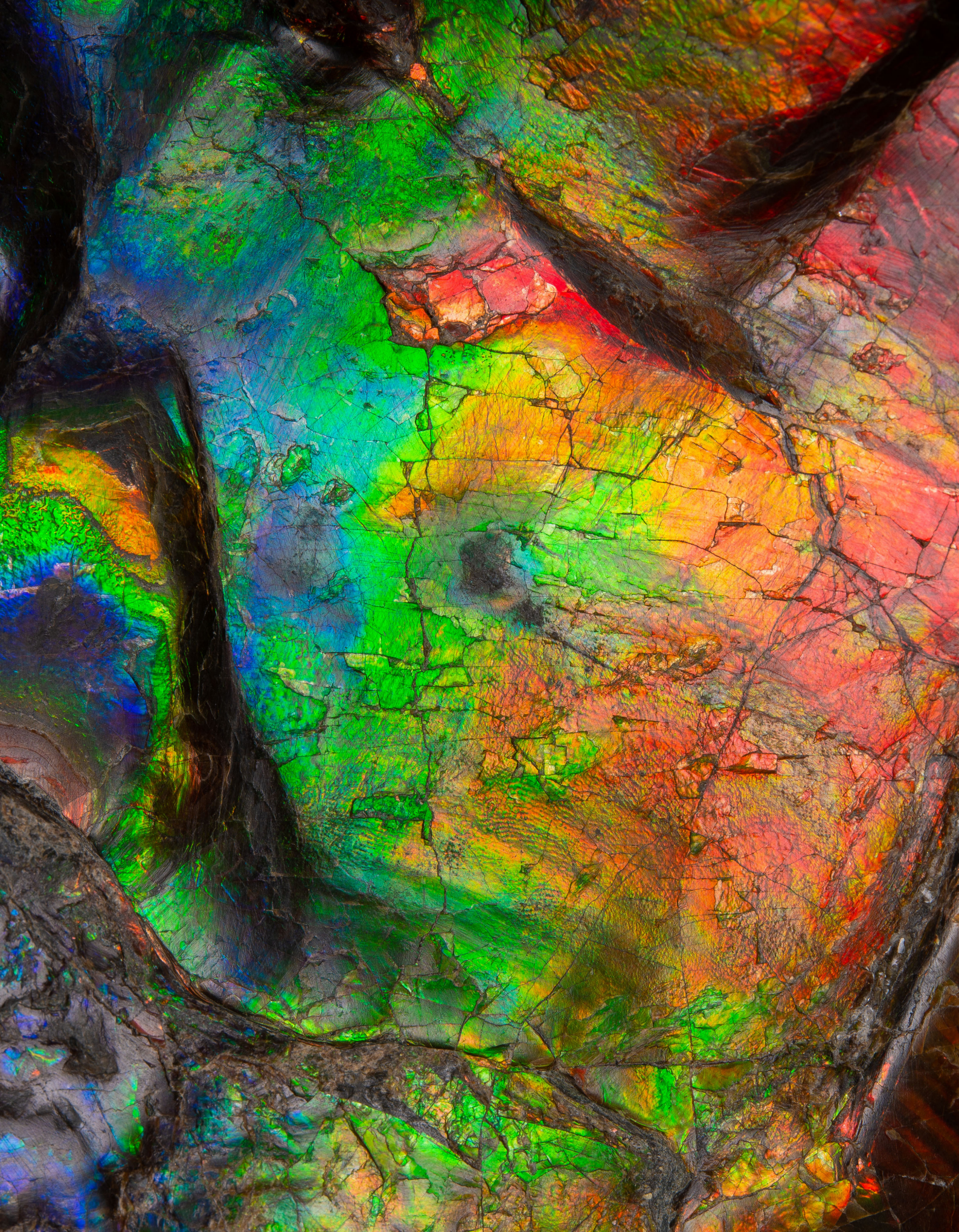

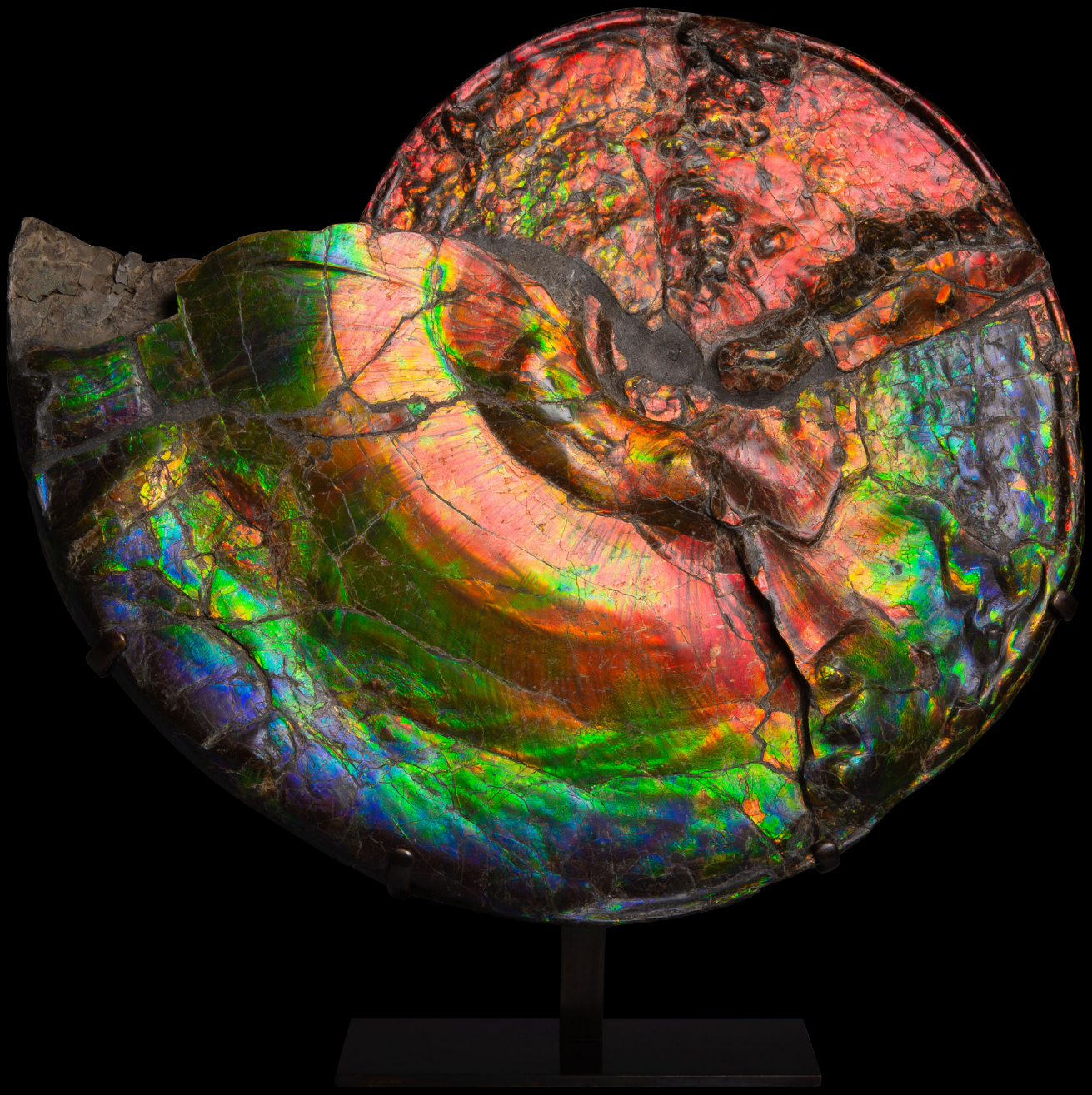

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44 ◆

SUPERB IRIDESCENT AMMONITE

BEARPAW FORMATION, CANADA, UPPER CRETACEOUS, 75 - 72 MILLION YEARS B.P.

specimen of *Placenticeras meeki* showing iridescence of blue, red, green, yellow and orange to both sides

45 x 45cm

Note: Once a living creature, a large mollusc living in the shallow temperate seas in what is now central Canada, the eons have literally transformed this specimen into a gemstone. Over millions of years, continual compession and the interaction of various minerals have transformed the shell into the opal-like gemstone ammolite. Significant deposits of this substance are only found at the Bearpaw Formation, with the present piece being a particular magnificent example.

£50,000-70,000

VIEW LOT ONLINE

45

ROMAN MARBLE SIGMA TABLE

EASTERN MEDITERRANEAN, 4TH - 6TH CENTURY A.D.

carved marble, with sloping walls, the interior borders of the table decorated in high relief with a shape roughly corresponding to the Greek *sigma*

91 x 91.8cm

David Read Collection, England, acquired 1966-1969.

£15,000-25,000

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46

MESOPOTAMIAN HEAD OF A FEMALE WORSHIPPER
WESTERN ASIA, 3RD MILLENNIUM B.C.

carved grey stone, the worshipper shown with finely carved features, long nose and recessed eyes for inlay, she wears a broad necklace, with the long hair held back by a headband, raised on a bespoke mount

8cm tall

The Stanford Place Collection of Antiquities; Christie's, London, 26 April 2006, lot 61.
Antiquities, Christie's, London, 26th April 2012, Lot 151
Cahn International AG, Basel, Switzerland.
Belgian art market, acquired from the above 17th March 2015 for CHF 55,000.
Private collection, United Kingdom

£5,000-8,000

47

SUMERIAN HEAD OF A FEMALE WORSHIPPER
SUMERIA, EARLY DYNASTIC PERIOD, 2600 - 2350 B.C.

carved calcite, the worshipper with full features, a smiling mouth and recessed oversized eyes, the sweeping brow deeply carved, the hair formed into curls, raised on a bespoke mount

8.8cm high

Previously in the Private Collection of Paulette de Boully, France, since at least the 1980s.
Private Collection of Francois Antonovich, (b. 1934), France.

Note: For a close parallel that sold for 27,400 euro, please see: Christie's, Paris, Archéologie : Collection Pierre et Claude Vérité, 20th December 2011, lot 7.

£3,000-5,000

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48

ANCIENT EGYPTIAN GLASS INLAY FRAGMENT OF A COMEDY MASK

EGYPT, GRAECO-ROMAN PERIOD, 1ST CENTURY B.C. - 1ST CENTURY A.D.

mosaic glass, on a turqoise ground, the white faced figure with highly elaborate red coiffure tied with multicoloured bands

2.4cm tall

Private collection, United Kingdom

£600-900

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49

PHOENICIAN JANIFORM COMIC FACE PENDANT

NEAR EAST, 600 - 400 B.C.

glass, formed of a cylindrical dark blue bead with applied white detail on both sides marking the facial features, raised on a bespoke mount

4.5cm high

Private collection, London, formed 1960s - 2020

£5,000-8,000

...the sisters shake for his Mighty Mother, soothe her heart with adoration

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50

RELIEF OF HARPOCRATES
EGYPT, PTOLEMAIC PERIOD, 305 - 50 B.C.

carved limestone and pigment, depicting the youthful god Harpocrates, standing and facing right, in his left hand he holds a sistrum with the face of the goddess Hathor, in his right hand he holds a frond, he faces a vertical inscription reading "the sisters shake for his Mighty Mother, soothe her heart with adoration"

92cm high, 41cm wide

Previously with Mr Wladimir Rosenbaum (1894- 1984) of Galleria Casa Serodine, Ascona, Switzerland definitely prior to 1973 (and by repute since the 1960s).
In the private collection of Heidi Ganter (b. 15/07/26), Zurich, Switzerland, acquired from the above prior to 12th November 1973 (accompanied by a letter from Rosenbaum to Ganter relating to this relief dated 12th November 1973).
Schuler Auktion, Switzerland, 27th June 2019, lot 1200.
London art market, acquired from the above sale.

£15,000-20,000

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51

PAIR OF ANCIENT EGYPTIAN EYE INLAYS

EGYPT, ROMAN ERA, 1ST CENTURY B.C. - 1ST CENTURY A.D.

composed of white sclerae overlaid with dark glass to form the iris, framed by deep blue faience brows seperate cosmetic lines above, raised on a bespoke mount

14.5cm wide

Private collection, United Kingdom

£3,000-5,000

52

BACTRIAN STONE IDOL

MARGIANA, CENTRAL ASIA, C. 2300 - 1900 B.C.

carved green chlorite and limestone, standing on a flat base, wearing a loose fitting robe carved with a pattern imitating a sheepskin fleece, the limestone head with a ridge nose and subtly indicated eyes and mouth, surmounted by a rounded cap

7.2cm high

Private collection formed between 1965-2022

£2,000-3,000

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53

VILLANOVAN BRONZE DISC

NORTHERN ITALY, C. 7TH CENTURY B.C.

hammered bronze, of circular form with a series of concentric ridges leading to a central perforation, raised on a bespoke mount

22.9cm diameter

H. Cahn, Basel, Switzerland
Subsequently Tajan auction, 8 February 2008, lot 251.

£6,000-9,000

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54

NOK HEAD

NORTHERN NIGERIA, C. 500 B.C.

terracotta, the coiffure tied with a headband, broad eyes, flaring nostrils and pursed mouth, raised on a bespoke mount

11.5cm tall

Private collection, United Kingdom

£2,000-3,000

55

KRINJABO MEMORIAL HEAD

COTE D'IVOIRE

terracotta, the neck ringed, scarificaton in relief on the cheeks and temples

18.5cm tall

Private collection, United Kingdom

Note: "Krinjabo, now a town in southeastern Ivory Coast near Ghana, was established as a kingdom in the early eighteenth century when the Anyi peoples migrated there from Ghana. Clay heads and figures commemorating deceased members of the community are characteristic of this area, and were made by skilled women potters. The figures were placed with other funerary statue in special sanctuaries." (Robbins and Nooter, 2004, p 191)

£500-1,000

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56

CELTIC HEAD

NORTHERN BRITAIN, 1ST - 2ND CENTURY A.D.

carved stone, with moustache and large almond-shaped eyes and prominent nose, raised on a bespoke mount

28cm high

Bruce Chatwin (1940-89), Oxfordshire
Simon Sainsbury (1930-2006), London
Published: Forge, O., Lynch, B. 2021. Four Thousand Years of Ancient Art. no. 33

£15,000-25,000

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57

NEAR EASTERN BRONZE FIGURE OF A BULL

WESTERN ASIA, EARLY FIRST MILLENNIUM B.C.

bronze, depicted with exagerated slender form, long tail, curved horns and projecting back hump, with bespoke mount

11cm long

K.M. Collection, formed early 1960s - present day

£2,000-3,000

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58

AMLASH DEER RHYTON

WESTERN ASIA, LATE 2ND - EARLY 1ST MILLENNIUM B.C.

terracotta, in the form of a Persian fallow deer, standing on four outstretched legs supporting a heavy body, the top of the back supports a spout with connecting handle that forms into the tail of the animal, the mouth is formed into a second spout with prominent antlers above

22.8cm long

Private collection, United Kingdom, formed 1960s - present day

£3,000-5,000

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59

SPECIMEN OF LAPIS LAZULI

AFGHANISTAN

deep blue, cut and polished, with thin veining

22.4cm tall

£400-600

60

FINE NEOLITHIC FLINT AXE

SCANDINAVIA, C. 3500 B.C.

flint, the polished stone displaying a rich honey hue, the cutting edge rounded, raised on a bespoke mount

29.3cm tall

Private collection, United Kingdom

£2,500-3,500

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61

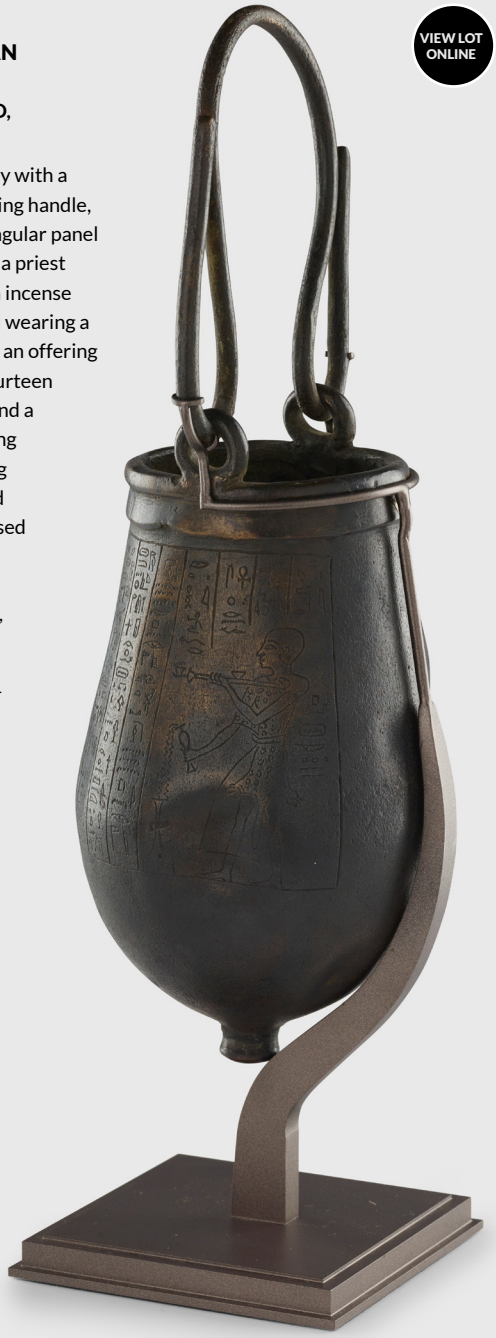
ANCIENT EGYPTIAN BRONZE SITULA

EGYPT, LATE PERIOD, 664 - 332 B.C.

bronze, the ovoid body with a knopped base and swing handle, with an incised rectangular panel containing on the left a priest seated on a stool with incense cones on his head and wearing a panther pelt and with an offering table in front, with fourteen rows of hieroglyphs and a standing priest wearing a panther pelt, holding an incense burner and pouring a libation, raised on a bespoke mount

Lady Meux (1847-1910), Theobald's Park, Hertfordshire
Annie Trotter, London
Ingrid McAlpine (1939-2018), London and Epsom, acquired from the above October 22nd, 1993
Wooley & Wallis, Salisbury, September 19th, 2019, lot 1954

£5,000-8,000



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62

ANCIENT EGYPTIAN GRANITE NAOPHOROUS TORSO

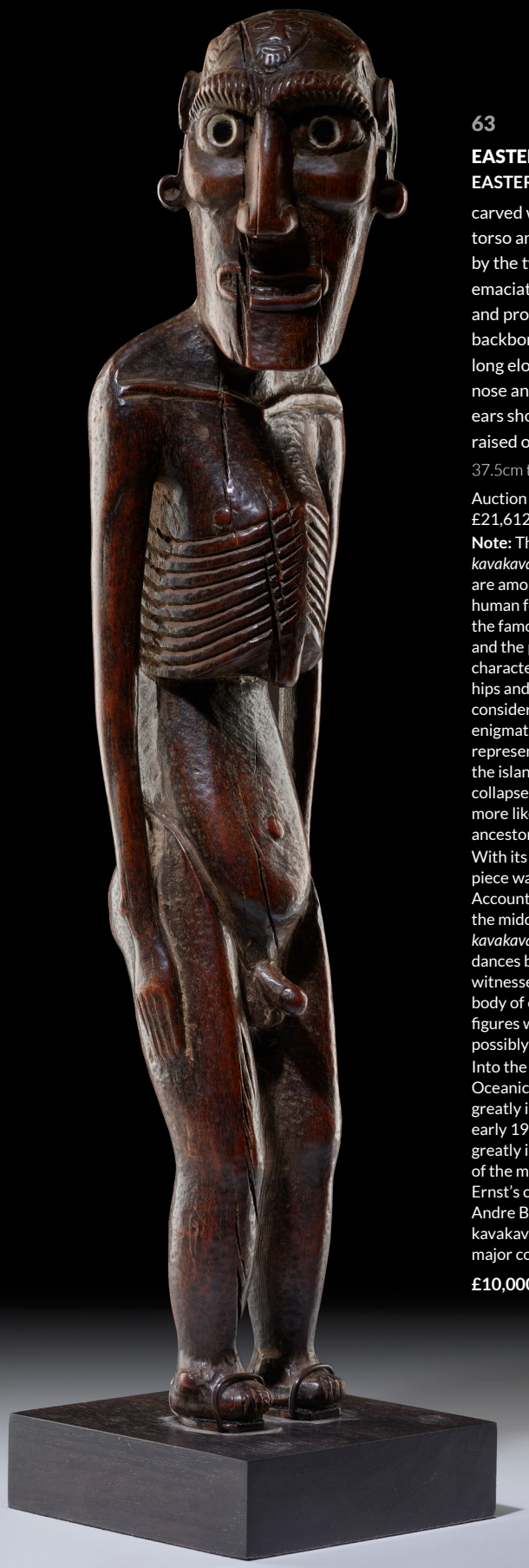
EGYPT, LATE PERIOD, 664 - 332 B.C.

carved granite, the figure is shown kneeling, holding a naos shrine

20cm tall

Ole Wanscher Collection (1903-1985), Copenhagen, Denmark
Ole Wanscher was a leading figure of the Scandinavian Design movement. Wanscher was inspired by ancient designs, and one of his most famous creations, the 'Egyptian Stool', was based on folding chairs from Egypt's New Kingdom. The present piece is visible in the background of a photo of Wanscher in his office (c. 1960), a copy of which can be provided on request.

£1,000-2,000



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63

EASTER ISLAND FIGURE, MOAI KAVAKAVA
EASTER ISLAND

carved wood and obsidian, with a forward tilted torso and head turned to the side, the body flanked by the two slender arms, the figure is typically emaciated, accentuated by the prominent ribcage and protruding vertebrae carved along the backbone, perforated at the back of the neck, the long elongated face with inset obsidian eyes, broad nose and grimacing mouth with bared teeth, the ears shown with plugs in the traditional manner, raised on a bespoke wooden mount

37.5cm tall

Auction Atrium, 10th November 2010, acquired for £21,612

Note: The skeletal, wooden figures (known as *moai kavakava*) produced by the Rapa Nui of Easter Island are amongst the most iconic representations of the human form in all of world art. Their name derives from the famous stone monoliths that dot the island (*moai*) and the prominent ribcage (*kavakava*). This emaciated character, whereby not only the ribcage; but the spine, hips and cheekbones are prominently exposed, led to considerable debate as to the meaning behind these enigmatic carvings. It was once thought that they represented starving ancestors, making reference to the islands well known history of ecological and societal collapse in the 18th – 19th century. It is now thought more likely that they represent the bodies of deceased ancestors, manipulated in secondary burial rites.

With its perforation to the back of the neck, the present piece was intended to be worn as a large pendant. Accounts from western visitors to Easter Island from the middle of the 19th century onwards record *moai kavakava* being worn during important ceremonies and dances by both men and women. Indeed, some accounts witnessed as many as twenty figures worn around the body of one individual at a time. When not in use, the figures were kept wrapped in cloth within the home, possibly as protective talismans.

Into the 20th century, the dreamlike characteristics of Oceanic art generally, and *rapa* sculpture specifically, greatly influenced the Surrealist movement of the early 1920s. The German Expressionist Max Ernst was greatly inspired by the moai kavakava, with the heads of the moai featured in the Thursday section of Max Ernst's collage novel Une Semaine de Bonte. Whilst Andre Breton began collecting Easter Island moai kavakava from the age of fifteen and had amassed a major collection by the time of his death.

£10,000-15,000

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64

ZIWIYE VESSEL
WESTERN ASIA, 1ST MILLENNIUM B.C.

glazed terracotta, formed on a ring base, a figure is depicted pouring into a large store whilst a quadroped watches on

25.7cm diameter

£4,000-6,000

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65

SASANIAN GLASS BOTTLE

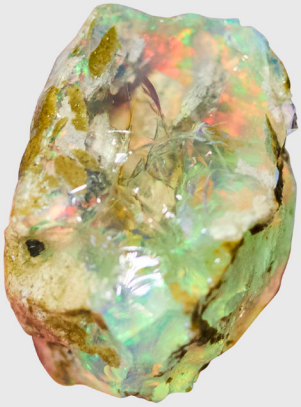
WESTERN ASIA, 5TH - 7TH CENTURY A.D.

cut and applied glass, bulbous body standing on a disc foot, with thin neck and subtly out-turned rim, the body with applied discs and profuse iridescence

8.8cm tall

Provenance: Private collection, London, United Kingdom, formed 1960s - present day

£1,000-1,500



66

ROUGH OPAL

ETHIOPIA

a rough cut opal from Northern Ethiopia

63.3g, roughly 300ct

£1,000-2,000

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VIEW LOT ONLINE

67 Y

CAVE BEAR PAW

WESTERN EUROPE, 100,000 - 20,000 YEARS B.P.

a well preserved large fossil adult cave bear paw bone from *Ursus spelaeus*

32.2cm long

£400-600

68 Y

WOOLLY MAMMOTH FEMUR

NORTH SEA, PLEISTOCENE, C. 100,000 B.P

a fine and large woolly mammoth (*mammuthus primogenus*) femur dredged from the North Sea

98cm long

£800-1,200

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69

TRICERATOPS HORN

SOUTH DAKOTA, USA, CRETACEOUS PERIOD, 65 MILLION YEARS BP

uncovered in the Hell Creek Formation, a brow horn, presented on a bespoke mount

37cm long

Note:

With its three horns and frill-like crest, the *Triceratops* is amongst the most iconic of all dinosaurs. Studies suggest that the horn served a number of purposes, analysis of puncture marks on several examples have shown that male triceratops often fought with one another, likely to impress females. Defence from predators would also have been critical, a partial Triceratops fossil collected in 1997 had a horn that was bitten off, with tooth marks that matched *Tyrannosaurus Rex*. The horn had partially grown back, showing that *Triceratops* had the ability to regenerate.

(The Natural History Museum, London)

£1,500-2,500

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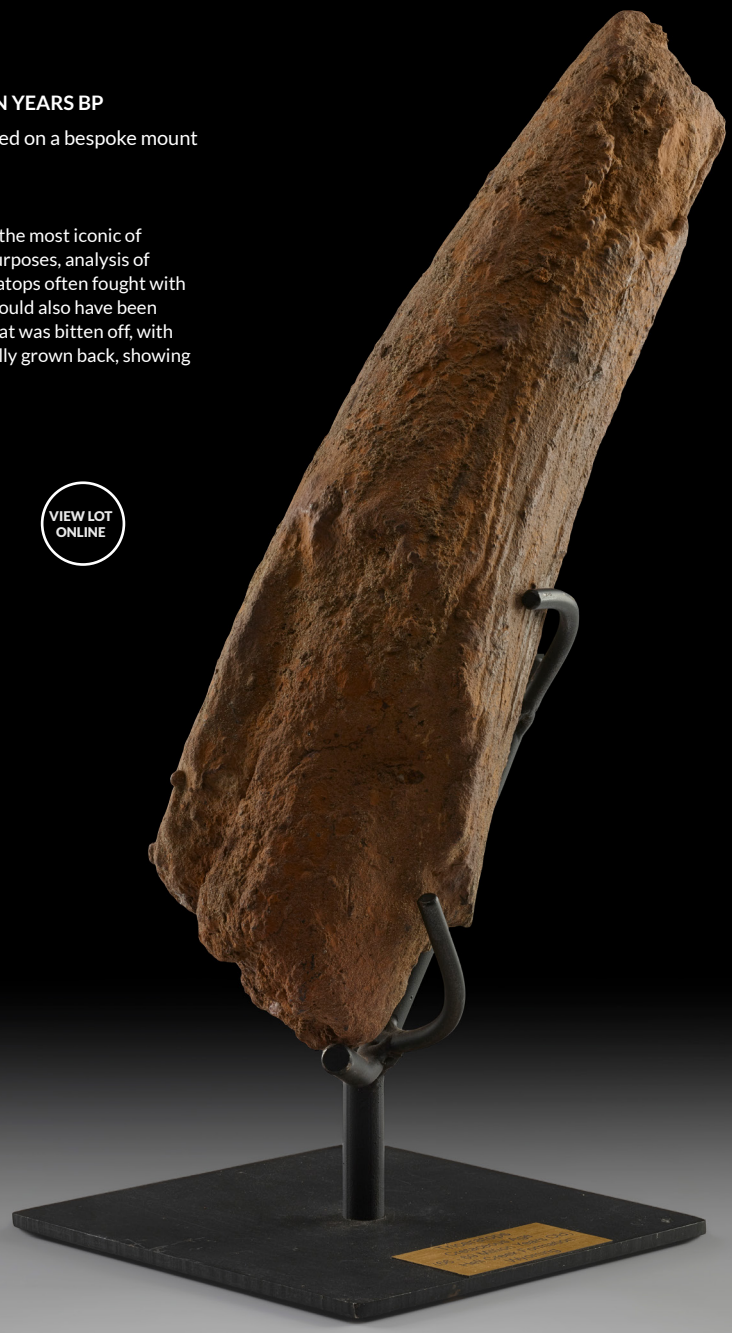

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70

COLLECTION OF VIKING JEWELLERY

EASTERN SCANDINAVIA, 10TH CENTURY A.D. OR LATER

gold, consisting of three roped bracelets and a pair of earrings, all formed of twisted gold wire (5)

largest 5.9cm diameter

Provenance: Acquired Ariadne Gallery, February & March 2010
Exhibited: TREASURY, IFAE, Palm Beach, February 5, 2005; Moscow World Fine Art Fair, September 19, 2005;Salon des Grands Antiquaries, Brussels, November 10, 2006;

£1,000-2,000

71

VIKING THOR'S HAMMER PENDANT

NORTHWEST EUROPE, C. 9TH - 11TH CENTURY A.D.

silver, in the typical hammer form, stamped with circular markings, raised on a bespoke mount

4.9cm tall

Provenance: Private collection, United Kingdom
Gorny Mosch Auktionen, 2009
Private collection, Germany

£300-500

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72

COLLECTION OF ZULU NECKRESTS

SOUTH AFRICA

carved wood, each with a horizontal pillow and multi leg supports variously decorated with amasumpa and incised carving (6)

longest 41cm

Provenance: The I.W. Collection, United Kingdom, formed over the past thirty years.

£1,000-1,500

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73 Y

EGG OF AN ELEPHANT BIRD, AEPYORNIS MAXIMUS

MADAGASCAR

VIEW LOT ONLINE

previously fragmented and reassembled, with carved wooden stand (1)

egg 44cm high, 76cm circumference at widest / stand 19cm high

The Elephant Bird, *Aepyornis maximus*, produced the largest egg of any animal that has ever lived, including the dinosaurs. Standing around ten feet tall and weighing half a tonne, the volume of an average Elephant Bird egg is equivalent to 160 modern chicken eggs. Native to Madagascar, the animal lived to well within human memory, only becoming extinct around 1200 AD. Indeed, during his travels to the east Marco Polo wrote of hearing tales from sailors about huge birds, these accounts are likely to describe the Elephant Bird.

£3,000-4,000

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(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no warranties are given.

(d) Books-Collation: If on collation any named item in the sale Catalogue proves defective, in text or illustration the Buyer may reject the Lot provided he returns it within 21 days of the sale stating the defect in writing. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings nor in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text nor in respect of Defects mentioned in the Catalogue, or at the time of sale, nor in respect of Lots sold for less than £300.

(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(f) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. We provide no guarantee as to the originality of any wood/material contained within the item.

B. REGISTERING TO BID

1. NEW BIDDERS

(a) If this is Your first time bidding at Lyon & Turnbull or You are a returning Bidder who has not bought anything from us within the last two years You must register at least 48 hours before an auction to give us enough time to process and approve Your registration. We may, at our discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance

reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone bids

Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If You make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

C. DURING THE SALE

1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

2. RESERVES

Unless indicated by an insert symbol (Δ), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards of forwards in any way he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

4. BIDDING

The Auctioneer accepts bids from:

(a) Bidders in the saleroom;

(b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;

(c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

6. CURRENCY CONVERTER

The saleroom video screens and bidding platforms may show bids in some other major currencies as Well as sterling. Any conversion is for guidance only and we cannot be bound be any rate of exchange used. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, we have accepted the last bid. This means a contract for sale has been formed between the Seller and the successful Bidder. We will issue an invoice only to the registered Bidder who made the successful bid. While we send out invoices by post/or email after the auction, we do not accept responsibility for telling You whether or not Your bid was successful. If You have bid by written bid, You should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of our bid to avoid having to pay unnecessary storage charges.

8. RELEVANT LEGISLATION

You agree that when bidding in any of our sales that You will strictly comply with all relevant legislation including local laws and regulations in force at the time of the sale for the relevant saleroom location.

D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 26% of the Hammer Price of each Lot up to and including £20,000, plus 25% from £20,001 to £500,000, plus 20% from £500,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction.

Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (†): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (†). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (*): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from outwit the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with [Ω]: Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outwit the European Union and do not fall within the reduced rate category outlined above.

3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol § indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. Please note that the royalty payment is calculated on the rate of exchange at the European Central Bank on the date of the sale. More information on Droit de Suite is available at www.dacs.org.uk.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

(a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner of or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law, and;

(b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively,

"Authorship") of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser.

This Guarantee does not apply if:

(a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or

(b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or

(c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading.

This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

(a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and

(b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where You are bidding on behalf of another person You warrant that:

(i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;

(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes, and;

(iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

F. PAYMENT

1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.

(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.

(c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer's name on an invoice or re-issue the invoice in a different name.

(d) The ownership of any Lots purchased shall not pass to You until You have made payment in full to us of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

(i) When You collect the Lot; or

(ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.

(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any cheque used for payment whichever is later. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(f) No purchase can be claimed or removed until it has been paid for.

(g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) To proceed against You for damages for breach of contract;

(b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;

(c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).

(d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;

(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;

(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;

(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your property in our possession for any purpose until the debt due is satisfied. You will be deemed to have granted such security to us and we may retain such property as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

(i) Take any other action we see necessary or appropriate.

G. COLLECTION & STORAGE

(1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website

(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.

(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.

(iii) Sell the Lot in any way we think reasonable.

H. TRANSPORT & SHIPPING

1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

2. EXPORT OF GOODS

Buyers intending to export goods should ascertain;

(a) Whether an export licence is required; and

(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale not any delay in making full payment for the Lot.

3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol Y may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-

exports/cites

We accept no liability for any Lots which may be subject to CITES but have not be identified as such.

I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information give, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are exclude. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) in particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

J. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if;

(i) Any of our warranties are not correct, as set out in paragraph E3,

(ii) We reasonably believe that completing the transaction is or may be unlawful; or

(iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped, You may make arrangements to bit by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as deleted and the rest of this agreement will remain in force.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

6. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on www.lyonandturnbull.com. Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website www.lyonandturnbull.com or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from data enquiries@lyonandturnbull.com.

10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

1. DEFINITIONS

"**Auctioneer**" Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or it's authorised representative conducting the sale, as appropriate;

"**Bidder**" a person who has completed a Bidding Form

"**Bidding Form**" our Bidding Registration Form our Absentee Bidding Form or our Telephone Bidding Form.

"**Buyer**" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words "**You**" and "**Your**"

"**Buyer's Premium**" the sum calculated on the Hammer Price at the rates stated in Catalogue.

"**Catalogue**" the Catalogue relating to the relevant Sale, including any representation on our Website

"**Condition Report**" the report on the physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

"**Estimate**" a statement of our opinion of the range within the hammer is likely to fall.

"**Hammer Price**" the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

"**High Cumulative Value of Lot**" several Lots with a total lower Estimate value of £30,000 or above;

"**High Value Lot**" a Lot with a lower Estimate of £30,000 or above;

"**Lot**" each Item offered for sale by Lyon & Turnbull;

"**Purchase Price**" is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

"**Reserve**" the lowest price below which an item cannot be sold whether at auction or by private treaty;

"**Sale**" the auction sale at which a Lot is to be offered for sale by us.

"**Seller**" the person who offers the Lot for Sale. We act as agent for the Seller.

"**Total Amount Due**" the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"**VAT**" value added tax at the prevailing rate at the date of the sale in the United Kingdom.

"**Website**" Lyon & Turnbull's Website at www.lyonandturnbull.com

2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

"**Artist's Resale Right**" the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

"**Knocked Down**" when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"**Lien**" a right for the person who has possession of the Lot to retain possession of it.

"**Risk**" the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"**Title**" the legal and equitable right to the ownership of a Lot.

GUIDE TO **BIDDING** & **PAYMENT**

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/Driving licence)

2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING

Registered bidders will be assigned a non-transferable bidder number. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. All lots will be invoiced to the name and address given during your registration.

There will be no in-room bidding for this auction.

BIDDING OUTSIDE THE SALEROOM

BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

IN WRITING

Bid forms are available at the sale and/or the back of the catalogue. These should be submitted in person, by post, or by fax as soon as possible prior to the sale and we will bid on your behalf up to the limit indicated. In the event of receiving two identical bids the first one received will take precedence All bids must be received an hour before the sale. This service is provided entirely at the bidder's risk.

ON THE INTERNET

- ABSENTEE BIDDING

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

- BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register.

PAYMENT

Our accounts teams will continue to be available to process payments and answer queries. We will be able to accept online payments through our website and bank transfer. On-site payment facilities are available by appointment.

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

ONLINE CREDIT OR DEBIT CARD PAYMENTS

We no longer accept card payments by phone. Please use our online payment service (provided by Opayo).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

CASH

No cash payments will be accepted for this auction.

COLLECTION OF PURCHASED LOTS

Please refer to page 2 of this catalogue.

Inside Back Cover:
Lot 58 [detail]

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